

LOYOLA UNIVERSITY

Bulletin No. 7

New Orleans, Louisiana



B
8.2
3.3
7.33

Set II

• **ACCREDITATION**

LOYOLA UNIVERSITY

Founded in 1912

- Loyola University, incorporated April 15, 1912.

Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:

Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

Accredited by the National
Council for Accreditation of
Teacher Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college
of music
bulletin



★

1963-1964

6363 St. Charles Avenue
New Orleans 18, Louisiana

1963 - CALENDAR - 1963

JANUARY							APRIL							JULY							OCTOBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
---	---	1	2	3	4	5	---	1	2	3	4	5	6	---	1	2	3	★	5	6	---	---	1	2	3	4	5
6	7	8	9	10	11	12	7	8	9	10	★	★	★	7	8	9	10	11	12	13	6	7	8	9	10	11	12
13	14	15	16	17	18	19	14	★	16	17	18	19	20	14	15	16	17	18	19	20	13	14	15	16	17	18	19
20	21	22	23	24	★	★	21	22	23	24	25	26	27	21	22	23	24	25	26	27	20	21	22	23	24	25	26
27	28	29	30	31	---	---	28	29	30	---	---	---	---	28	29	30	31	---	---	---	27	28	29	30	31	---	---
FEBRUARY							MAY							AUGUST							NOVEMBER						
---	---	---	---	---	1	2	---	---	---	1	2	3	4	---	---	---	---	1	2	3	---	---	---	---	---	★	2
3	4	5	6	7	8	9	5	6	7	8	9	10	11	4	5	6	7	8	9	10	3	4	5	6	7	8	9
10	11	12	13	14	15	16	12	13	14	15	16	17	18	11	12	13	14	15	16	17	10	11	12	13	14	15	16
17	18	19	20	21	22	23	19	20	21	22	★	24	25	18	19	20	21	22	23	24	17	18	19	20	21	22	23
24	★	★	27	28	---	---	26	27	28	29	30	31	---	25	26	27	28	29	30	31	24	25	26	★	★	★	★
MARCH							JUNE							SEPTEMBER							DECEMBER						
---	---	---	---	---	1	2	---	---	---	---	---	---	1	1	2	3	4	5	6	7	★	2	3	4	5	6	7
3	4	5	6	7	8	9	2	3	4	5	6	7	8	8	9	10	11	12	13	14	8	9	10	11	12	13	14
10	11	12	13	14	15	16	9	10	11	12	13	14	15	15	16	17	18	19	20	21	15	16	17	18	★	★	★
17	18	19	20	21	22	23	16	17	18	19	20	21	22	22	23	24	25	26	27	28	22	★	★	★	★	★	★
24	25	26	27	28	29	30	23	24	25	26	27	28	29	29	30	---	---	---	---	---	29	★	★	---	---	---	---
31	---	---	---	---	---	---	30	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1964 - CALENDAR - 1964

JANUARY							APRIL							JULY							OCTOBER									
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S			
---	---	---	---	★	★	★	★	---	---	1	2	3	4	5	---	---	---	1	2	3	★	---	---	---	---	1	2	3		
5	6	7	8	9	10	11	6	7	8	9	10	11	12	5	6	7	8	9	10	11	4	5	6	7	8	9	10			
12	13	14	15	16	17	18	13	14	15	16	17	18	19	12	13	14	15	16	17	18	11	12	13	14	15	16	17			
19	20	21	22	23	24	25	20	21	22	23	24	25	26	19	20	21	22	23	24	25	18	19	20	21	22	23	24			
26	27	28	29	30	★	---	27	28	29	30	---	---	---	26	27	28	29	30	31	---	25	26	27	28	29	30	31			
FEBRUARY							MAY							AUGUST							NOVEMBER									
---	---	---	---	---	---	★	---	---	---	---	---	1	2	---	---	---	---	---	1	---	1	2	3	4	5	6	7			
2	3	4	5	6	7	8	3	4	5	6	★	8	9	2	3	4	5	6	7	8	8	9	10	11	12	13	14			
9	★	★	12	13	14	15	10	11	12	13	14	15	16	9	10	11	12	13	14	15	15	16	17	18	19	20	21			
16	17	18	19	20	21	22	17	18	19	20	21	22	23	16	17	18	19	20	21	22	22	23	24	25	26	27	28			
23	24	25	26	27	28	29	24	25	26	27	28	29	30	23	24	25	26	27	28	29	29	30	---	---	---	---	---			
---	---	---	---	---	---	---	31	---	---	---	---	---	---	30	31	---	---	---	---	---	---	---	---	---	---	---	---			
MARCH							JUNE							SEPTEMBER							DECEMBER									
1	2	3	4	5	6	7	---	1	2	3	4	5	6	---	---	---	1	2	3	4	5	---	---	---	---	1	2	3	4	5
8	9	10	11	12	13	14	7	8	9	10	11	12	13	6	7	8	9	10	11	12	6	7	8	9	10	11	12			
15	16	17	18	19	20	21	14	15	16	17	18	19	20	13	14	15	16	17	18	19	13	14	15	16	17	18	19			
22	23	24	25	★	★	★	21	22	23	24	25	26	27	20	21	22	23	24	25	26	20	21	22	23	24	25	26			
29	★	31	---	---	---	---	28	29	30	---	---	---	---	27	28	29	30	---	---	---	27	28	29	30	31	---	---			

TABLE OF CONTENTS

	Page
ADMINISTRATIVE PROCEDURE	17
ADMISSION AND REGISTRATION.....	13
ATTENDANCE-ABSENCES	19
AWARDS	10-61
CLASSIFICATION OF STUDENTS.....	56
CONCERTS	58-61
COURSES OFFERED	10
DEGREE PROGRAMS	
BACHELOR OF MUSIC DEGREE.....	23-31
BACHELOR IN MUSIC EDUCATION.....	32-36
BACHELOR OF MUSIC IN MUSIC THERAPY.....	31
DESCRIPTION OF COURSES.....	37-55
DISCIPLINE	19
ENTRANCE PROCEDURE.....	11-12
FACULTY	6-7
GRADES AND REPORTS.....	30
GRADUATION	56-57
HOUSING	16
ORGANIZATIONS	8
PROBATION AND DISMISSAL.....	21-22
PROGRAMS OF STUDY.....	28-36
PURPOSE AND AIMS OF THE COLLEGE OF MUSIC.....	8
REFUNDS	15
REQUIREMENTS IN APPLIED MUSIC.....	38-47
TUITION	14

ACADEMIC CALENDAR

1963

June	10-11	Registration for Summer Session.
June	12	Opening of Summer Session.

FALL SESSION

September	11-14	Freshman Orientation and Registration.
September	12-13	Registration of Sophomores, Juniors and Seniors.
September	16	Official opening of Fall Semester. Mass of the Holy Spirit at 12 Noon.
September	17	Lectures and classes begin at 8:10 a. m.
September	20	Terminal date for admissions.
September	27	Latest date for changes or official dropping of courses. (A grade of WP or WF will be given in those courses dropped after this date).
October	7	Loyola Concert.
November	1	Feast of All Saints. University Holiday.
November	8	Mid-semester examinations begin.
November	11	Loyola Salon Concert.
November		Memorial Mass for deceased faculty, alumni and students.
November	27	Thanksgiving holidays begin after last class on Tuesday, November 26.
December	2	Classes resumed.
December	9	Loyola Concert.
December	19	Christmas holidays begin after last class on Wednesday, December 18th.

1964

January	6	Classes resumed.
January	6	Loyola Concert.
January	20	Final examinations begin.
January	30	End of Fall Semester.
January	31-1	Mid-session holidays. Registration of new students.

SPRING SESSION

February	3	Official opening of Spring Semester. Fee for late registration.
February	10-11	Marrdi Gras. University Holidays.
February	14	Latest date for changes or official dropping of courses. (A grade of WP or WF will be given in those courses dropped after this date).
February	17	Loyola Salon Concert.
February	20	Latest date for application of candidates for degrees to be conferred In May, 1964. Graduation fees due.
March	9	Loyola Concert.
March	20	Mid-semester examinations begin.
March	26	Easter holidays begin after last class on Wednesday, March 25th.
March	31	Classes resumed.
April	6	Loyola Concert.
April	8-15	Pre-registration for 1964-1965.
April	27	Loyola Salon Concert.
May	7	Ascension Thursday. University Holiday.
May	11	Loyola Concert.
May	18	Senior examinations begin.
May	25	Award Day Ceremonies at 11:00 a. m. in Fieldhouse.
May	26	Final examinations begin for underclassmen.
June	1	Baccalaureate Mass at 5:00 p. m.
June	2	Commencement Exercises 8:00 p. m.

Board of Directors of the University

REV. ANDREW C. SMITH, S.J., Ph.D., President
REV. EDWARD A. DOYLE, S.J., Ph.D., S.T.L., Vice-President
REV. A. F. MANGIARACINA, S.J., M.A., S.T.L., Secretary
REV. ALOYSIUS B. GOODSPEED, S.J., A.M., S.T.L., Treasurer
REV. CARL A. MARING, S.J., Ph.D.



University Council of Deans

REV. EDWARD A. DOYLE, S.J., Ph.D., S.T.L., Dean of Faculties,
Dean of College of Arts and Sciences
REV. ROBERT L. BOGGS, S.J., A.B., S.T.L., Dean of Students
FRANK J. HOUGHTON, D.D.S., F.A.C.D., Dean of School of Dentistry
ANTONIO E. PAPALE, A.B., LL.B., Dean of School of Law
MICHAEL J. CARUBBA, B.M.E., Mus. M., M.M.E., Dean of College of Music
EDWARD JOSEPH IRELAND, A.B., B.S., M.S., Ph.D.,
Dean of College of Pharmacy
HENRY J. ENGLER, JR., M.B.A., Dean of College of Business Administration
RAYMOND P. WITTE, Ph.D., Director of Evening Division



College of Music

Affiliated in 1931

Officers of Administration

REV. ANDREW C. SMITH, S.J., Ph.D., President
REV. EDWARD A. DOYLE, S.J., Ph.D., S.T.L., Dean of Faculties
MICHAEL J. CARUBBA, B.M.E., Mus. M., M.M.E., Dean, College of Music
REV. ROBERT L. BOGGS, S.J., A.B., S.T.L., Dean of Students
MISS ROSALIE J. PARRINO, B.B.A., Dean of Women
REV. ALOYSIUS B. GOODSPEED, S.J., A.M., S.T.L., Treasurer
MR. HENRY O. CAZENTRE, A.B., Registrar
REV. E. P. HECKER, S.J., B.S., M.E., University Chaplain
MR. JAMES W. DYSON, A.M., B.S., in Library Science, Librarian
REV. LOUIS A. POCHE, S.J., M.A., Chaplain, College of Music
MISS CARMEL V. DISCON, A.M., Director of Admissions
MRS. YOLANDE DE REYNA TALLMAN, B.M., Secretary
CHARLES R. BRENNAN, A.B., Director of Public Relations

College of Music Faculty

Applied Music

Piano

- GUY F. BERNARD, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music
CHARLES E. BRASWELL, *Associate Professor*, B.M., No. Texas
University, M.M., American Conservatory of Music, R.M.T.,
Kansas University
JANET SITGES MARTIN, *Instructor*, B.M., Florida State, M.A., Mills
College, California
EUGIE TEBAULT PASSERA, *Professor*, B.M., Loyola University
ELIZABETH B. SCHWARZ, *Assistant Professor*

Organ

- ELIZABETH B. SCHWARZ, *Assistant Professor*, B.M.E., Loyola
University
ELISE CAMBON, *Professor*, B.A., Mus.M., University of Michigan

Voice

- DOROTHY BRUMFIELD HULSE, *Professor, Chairman*
B.M., Loyola University
MARGUERITE CASTELLANOS TAGGART, *Instructor*
MARIA TORTORICH, *Assistant Professor*, B.M., Loyola University
ELISABETH WOOD, *Professor*

Diction

- MARGUERITE CASTELLANOS TAGGART, *Instructor*

Violin

- RUSSELL BOBROWSKI, *Instructor*

Viola

- STAFF

Violoncello

- HAL RUNYAN, *Instructor*

Double Bass

- BRUCE BUTLER, Mus.M., Eastman School of Music, *Instructor*

Harp

- MME. LUCIENNE LAVEDAN, *Instructor*, B.A., Dominican College;
Longy School of Music

Flute

- HARRIET EDWARDS WALLACK, *Instructor*, Curtis Institute of Music

Oboe

- STAFF

Clarinet

- MICHAEL CARUBBA, *Professor*
RONALD DEKANT, *Instructor*, Julliard School of Music

Saxophone

- MICHAEL J. CARUBBA

COLLEGE OF MUSIC FACULTY — Continued

Bassoon

ARTEMUS EDWARDS, *Instructor*, Curtis Institute of Music

French Horn

ROBERT BONNEVIE, *Instructor*, Curtis Institute

Trumpet

GEORGE A. JANSEN, *Assistant Professor*, Juilliard School of Music

Trombone

GLENN A. DODSON, *Instructor*

PATRICK McCARTY, *Assistant Professor*

Tuba

BRUCE BUTLER, *Instructor*, Mus.M. Eastman School of Music

Percussion

FRANK STONE, *Instructor*

Theory

PATRICK McCARTY, *Assistant Professor*, B.M., West Virginia University, Mus.M., Ph.D., Eastman School of Music, *Chairman*

GUY BERNARD

MICHAEL CARUBBA

CHARLES BRASWELL

Composition

PATRICK McCARTY, Ph.D., *Assistant Professor*, *Chairman*

Music Education

MICHAEL CARUBBA, M.M., M.M.E., *Chairman*

CHARLES BRASWELL

GEORGE JANSEN

PATRICK McCARTY

Music Ensembles

MICHAEL CARUBBA

GEORGE JANSEN

ARTHUR COSENZA, *Assistant Professor*, Opera Workshop

RONALD DEKANT

Liturgical Music

ELISE CAMBON, B.A., M.M., *Chairman*

MICHAEL CARUBBA

PATRICK McCARTY

Music Therapy

CHARLES BRASWELL, M.M., M.M.E., *Chairman*

MICHAEL CARUBBA

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1963-1964, Mrs. Aynaud Hebert.

Religious Organizations

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalties of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

PURPOSE AND AIMS OF THE COLLEGE OF MUSIC

The purpose of the College of Music may be stated briefly as follows: to give the student intensive professional training in his particular field of interest, to equip him with a solid foundation of thorough musicianship, and

to develop a sufficiently broad background of general education to enable him to become an effective member of society. To accomplish this task, Loyola University has developed certain educational goals. These goals are:

1. To place human and spiritual values above the purely material
2. To ensure sound professional training
3. To provide a foundation in the arts and sciences
4. To encourage research and the continual acquisition of new knowledge
5. To promote individual growth
6. To improve the educational facilities of the University and the College of Music
7. To advance the public welfare
8. Loyola University's unity of thought emanates from its totality of outlook. God and the supernatural are at the basis of Jesuit education. The principle of integration in Loyola University is Catholic faith and practice.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Sandra McDougal, President, 1962-63.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953. Joseph Hebert, President, 1962-63.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardinal Key.

CONCERTS

As a means of widening the experience of the students, and as a cultural contribution to the community, the College of Music presents a series of concerts each year. These concerts consist of the following:

Faculty Recitals

Faculty Ensembles

Band Concerts

Loyola Salon Concerts

Choral Concerts

Student Recitals

Student Ensembles

Chamber Music

Radio and Television

AWARDS

Phi Beta Senior Award

A plaque is awarded annually by the Alumnae Chapter of Phi Beta Fraternity to the senior who ranks highest in scholarship and musical achievement. The recipient of the plaque is chosen by a faculty committee appointed by Phi Beta.

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae Chapter of Phi Beta Fraternity to the sophomore who has achieved the highest average for the sophomore year. The remittance will be made at the beginning of the student's junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

Scholarships

Auditions are held in the Spring for talented students. Scholarships are given on the basis of performance, scholarship and need.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition
Voice
Piano
Piano Pedagogy
Instrumental
Organ
Liturgical Music
Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice
Piano
Instrumental

Entrance Procedure

APPLICATION FOR ADMISSION

The following procedure is to be followed in applying for admission:

1. Request an application for admission from the Director of Admissions either by letter or by telephone.
2. Supply all the information required on Part I of the application for admission.
3. Attach to the application blank an application fee of \$10.00 payable to Loyola University. This fee is neither deductible from the tuition nor refundable.
4. Attach to the application blank a recent photo approximately 2" x 2".
5. Request your high school principal to return Part II of the application blank to the Director of Admissions after he has supplied your complete high school record thereon.
6. Applicants interested in housing facilities or in scholarships should communicate with the Dean of Students or Chairman of Scholarship Committee.
7. All applicants are required to take the College Entrance Examination Board Tests (Scholastic Aptitude Tests only) and to have a copy of the results sent to the Director of Admissions. Your Student Counselor or Principal will be able to tell you how to apply to take these tests. If, however, you wish to contact the C.E.E. Board directly, their address is: Box 592, Princeton, New Jersey. These tests will be administered on the morning of each of the following dates:

Testing Dates

January 12, 1963
March 2, 1963
May 18, 1963
August 14, 1963*

Deadline for Applications

December 15, 1962
February 2, 1963
April 20, 1963
July 19, 1963

8. Upon receipt of a letter of acceptance a deposit of \$100 as a reservation for a place in the freshman class must be made no later than May 15. This deposit is deductible from the tuition but is not refundable to applicants for admission. Applicants whose application for admission has not been completed by

*Applicants are recommended not to use this date except after consultation with the Loyola Committee on Admissions.

May 15, will be notified by the Committee on Admissions of special arrangements for the extension of this time limit.

Applicants for admission to the Freshman class must meet the requirements stated below under Methods of Admission. The specific units of credit that are required and other units that may be presented for admission to the Freshman class are listed under Admission Requirements.

Application for admission accompanied by proper credentials must be filed with the Director of Admissions no later than one month prior to the Registration dates for the Fall and Spring Semesters. Applications received after these dates will not be considered.

Applicants for admission as freshmen, or with advanced standing, must submit official records from all schools and colleges attended. These credentials are to be sent directly by the proper officer of the school or college in which they were earned and not through the student. Credentials which are submitted for admission become the property of the University, even in the case of applicants to whom admission is denied, and are kept permanently on file. Blank forms for transcripts of records may be had on application to the Director of Admissions.

It is recommended that applicants who desire admission immediately on graduation from high school have their credentials sent to the Director of Admissions at the beginning of the last term of their senior year. These credentials should include the past scholastic record, together with a list of courses in progress during the final term of the senior year and the applicant's rank in class. This will enable the Committee on Admissions to grant tentative admission pending receipt of complete and final records which should be sent to the Director of Admissions by the high school principal immediately after graduation from high school.

The University reserves the right to refuse admission to applicants whose previous work is of such a grade as to create a doubt regarding their ability to pursue successfully their scholastic work in the University.

All students are expected to be matriculated before the beginning of the session's classes, thus allowing them ample time to be assigned to classes and to be provided with laboratory equipment.

Students should be present on the opening day of classes. They will not be admitted after the first five class days. Freshmen must be present on the opening day of Freshman Orientation Week.

Admission and Registration

METHOD OF ADMISSION—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

ENTRANCE EXAMINATION—The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

Student Fees

Students are expected to pay the full tuition for one semester on the day of registration of each semester unless they are following the Tuition Plan described below.

All arrangements for payment must be made before the completion of registration with the Treasurer of the University.

Tuition for eight complete semesters is required of all full time students, regardless of the number of hours taken during any one semester.

TUITION PLAN — MONTHLY PAYMENTS

We are glad to offer the convenient Tuition Plan for those parents who prefer to pay tuition and other fees in equal monthly installments. The following plans are available at the cost indicated.

One Year Plan	(8 payments)	4% more than Cash Price
Two Year Plan	(20 payments)	5% more than Cash Price
Three Year Plan	(30 payments)	6% more than Cash Price
Four Year Plan	(40 payments)	6% more than Cash Price

The two, three and four year plans include Parent Life Insurance for qualified parents. This insurance coverage provides funds for the cost of the remaining period of schooling covered by this contract, if the parent who has signed the contract dies. A descriptive pamphlet will be sent upon request from the Director of Admissions.

The Tuition Plan is optional and offered solely as a convenience.

The following are the tuition and fees in the College of Music :

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	\$375.00 to 425.00
Matriculation fee	5.00
Non program course fee (per semester hour)	20.00
Subject change fee	2.00
Graduation fee	25.00
Cap and Gown deposit (refundable)	30.00
Late examination fee	2.00
Transcript (after first)	2.00
Locker rental (per semester)	1.00
R.O.T.C. deposit (refundable)	25.00
Science laboratory fee (per semester)	10.00
Observation and Practice Teaching (Seniors)	75.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time)—per year	30.00
*Rental of brass, woodwind and string instruments, per year.....	5.00
Science laboratory fee (per semester)	15.00
Applied music major instrument or voice, per semester, \$90.00 to	120.00
Applied music, class instruction, per semester	45.00
Applied music, minor instrument or voice, private instruction, per semester	90.00
Books (approximate)	50.00
Student Union fee (per semester)	10.00

PART TIME STUDENTS

Tuition per semester hour	\$ 20.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	75.00
Late or condition examination fee	2.00
Transcript (after first)	2.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Applied music, major instrument or voice, per semester, \$90.00 to	120.00
Applied music, class instruction, per semester	45.00
Applied music, minor instrument or voice, private instruction, per semester	90.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	10.00
Opera Workshop, per year (one hour class)	150.00

The basic fee includes registration, tuition, library, subscription to the *Maroon* and *Wolf*, athletics, forums, physical education, and certain other student activities.

The matriculation fee is charged only at the time of a student's first registration in the College of Music. The graduation fee and the cap and gown deposit are paid by Seniors on the date designated in the Session Calendar. The full deposit will be refunded provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only \$10.00 will be refunded.

The late examination fee will be charged for any examination taken later than the assigned date, no matter what the excuse. Except for sickness, no late examination will be given unless permis-

sion is obtained from the Dean prior to the regularly scheduled examination.

Students will be taxed for excessive breakage or destruction of University property. The decisoin covering each case will be made by the University.

Until a student's indebtedness is paid in full, no transcript of credits or record of his work will be released from the University.

A fee of two dollars will be charged for every change of course, after the student's schedule has been completed.

Students who carry less than twelve semester hours will pay at the rate of \$20.00 per semester hour for all work taken and will be considered to be part time students. The student will pay in addition a five dollar library and a five dollar registration fee each semester.

For accredited teachers who are at present engaged in teaching, the tuition fee is \$15.00 per semester hour. The teacher's certificate accompanied by a statement of present employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are \$10.00 per semester hour.

Refund Policy

It is the sole duty of the individual, in case of official withdrawal from the College, to make formal application to the Finance Office for any refund of tuition. Refunds are determined, not according to the amount paid by the student, but according to a percentage of the total tuition payable in the semester in which the student withdraws. In other words, this applies only when the full *semester* tuition and basic fees have been paid. Refunds are made on the following basis:

Within first week of semester.....	80 %
One week to three weeks of semester.....	60 %
Three weeks to five weeks of semester.....	40 %
No refunds after five weeks.	

No refunds are made when a student is suspended, dismissed for disciplinary reasons or fails to pass in prescribed or elected courses. Refund policy applies to basic fee only.

Some exceptions in the refund policy will be made for student withdrawals because of entrance into military service.

Admission to Advanced Standing — Advanced standing will be given, at the discretion of the Committee on Admissions, to an ap-

plicant who has fulfilled the high school requirements for admission. In addition, the student must present a transcript of college credits certified by the proper officials of the college, university, and all other institutions of collegiate rank previously attended, showing all the scholastic work done in those institutions giving the student honorable dismissal. Credits presented from a non-accredited institution will be accepted rarely, at the discretion of the Committee on Admissions, and only if the student has made satisfactory grades in his first semester's work at Loyola University. *No transfer student will be accepted unless he has attained a "C" average for all hours attempted the previous year at the college from which he transfers, has a general "C" average for all hours attempted in other colleges, and no faculty action has been taken against him. Credits presented for work done by correspondence will not be accepted.*

STUDENT HOUSING

The residence hall has been designed with the students' academic, spiritual, cultural and recreational needs in mind. Priest-chaplains will be available, day and night. Student supervisors will assist in the operation of the residence. Group activities are planned. The Field House and Student Center nearby offer facilities for many sports and recreational activities. Conditions conducive to quiet study will be maintained on the various floors.

Costs

All out-of-town undergraduate men are required to reside in the residence hall. The cost per semester for room and board is \$450. Arrangements are made for residents to take their meals in a special dining room of the Student Center.

Reservations

All students who will reside in the Campus Residence Hall must deposit \$150 upon receiving their letter of acceptance for admission to Loyola University. This deposit is deductible from the tuition and room and board, but is not refundable upon cancellation. Upon receipt of this deposit by the University the Dean of Students will make the necessary reservation.

WOMEN'S RESIDENCES

On Campus

The University owns two residences adjoining the campus at 6318 and 6324 Freret Street. These houses are next to the Loyola Field House, within walking distance of academic buildings and the Student Center. Apply to Dean of Women.

Administrative Procedure

Registration Procedure

Prior to registration a record of all previous work done in high school or college should be on file in the Office of Admissions. Students registered for a degree in other approved institutions need not file entrance credentials unless they are applying to transfer to Loyola. Satisfactory proof, however, of good standing in those institutions should be presented together with a letter from their Dean approving the courses they intend to schedule.

Students must register within the prescribed time at the beginning of each semester before being permitted to advance in course.

Instruction

The unit of instruction is one hour a week for one semester. Two hours of work in a laboratory are considered equivalent to one hour of class work. Students may receive credit only for the number of hours published for a course. No credit will be allowed for a course for which a student is not registered as a regular student.

A student is required to take a minimum of twelve semester hours of work each semester. Attendance as auditors is not granted without written permission of the Dean.

Withdrawal from the University

A student who withdraws from the University during a semester before taking the final examinations of the semester forfeits all credit for work done in that semester.

To withdraw officially from the University a student must:

- 1) Obtain withdrawal forms from the Office of the Registrar.
- 2) Obtain signatures of designated officials on withdrawal forms. (These forms will not be signed until the student has cleared all obligations to the University.)

WITHDRAWAL IS NOT COMPLETE OR OFFICIAL UNTIL ALL SIGNATURES HAVE BEEN OBTAINED AND FORMS ARE RETURNED TO THE OFFICE OF THE REGISTRAR.

Those students who withdraw officially from the University *prior* to mid-semester examinations will not have grades recorded in those courses for which they were registered at the time of withdrawal.

All students who withdraw officially from the University *after* the mid-semester examinations will be assigned a grade for each

course for which they were registered at the time of withdrawal. If the grade is passing at the time of withdrawal a grade of WP will be assigned. If the grade is failing, a grade of WF will be assigned which shall indicate a failure in the course.

THOSE STUDENTS FAILING TO COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY WILL INCUR A GRADE OF WF IN ALL COURSES FOR WHICH THEY ARE REGISTERED. THESE GRADES ARE PLACED ON THE STUDENTS PERMANENT RECORD AND ARE NOT SUBJECT TO CHANGE. STUDENTS ARE REMINDED THAT THEY MUST COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY BEFORE THE TERMINATION OF THE SEMESTER IN WHICH THEY HAVE REGISTERED.

Schedule Changes

A student desiring to drop a scheduled course or to add another course after his semester's schedule has been filed in the Registrar's Office should consult with his Adviser or the Chairman of the Department in which he is registered from whom he should obtain written permission to revise his schedule. This written permission should be presented by the student to the Dean for approval. Permission to add a course or change from one section to another will not be granted after the date indicated in the Session Calendar as the last day for schedule adjustments.

Students remaining in the University who drop one or more courses after the date indicated in the Session Calendar as the last day for schedule adjustments will be assigned a grade for the course or courses. If the grade is passing at the time the course is dropped a grade of WP will be assigned. If the grade is failing, a grade of WF will be assigned which will indicate a failure in the course.

In the case of a student who is called to active duty in any branch of the armed services before the date for final examinations in the semester, the following exceptions to the formal regulations have been made:

1. Should a second semester senior be called to military service within six weeks of the date of commencement exercises, he will have the dates of his final examinations advanced, and, if he passes successfully, he will be granted full credit and his degree.
2. A senior in his first semester, or a junior, sophomore, or freshman in either semester who is called into military service within four weeks of the end of the semester will have his examination dates advanced, and, if he passes successfully, be granted full credit for the semester.

3. A notation of the action taken by the University in accordance with the provisions made above will be made on the records and transcripts of the students who have received full credit under these provisions.

Attendance

The University is insistent on regular and punctual attendance. Each tardiness, defined as a student's failure to be present when his name is called at the beginning of each class or laboratory, will be counted as a third of an absence.

The student coming late is responsible for seeing that the instructor changes the absence noted at the beginning of the class to a tardiness.

Any student incurring more than six absences in a course which carries three or more semester hours will be dropped from the course automatically. In courses of less than three semester hours the maximum number of absences will be double the number of semester hours, e.g. in a two semester hour course, four absences will be the maximum allowed; in a one semester hour course, two absences will be the maximum.

Students who have exceeded the maximum number of absences will have a right to petition the Committee on Attendance for reinstatement.

Students petitioning reinstatement should do so within twenty-four hours after they receive notification that they have been dropped from a course. The petition must be submitted by letter to the Dean of Students and must include the reason for each absence, giving dates, etc. While the petition is being reviewed by the Committee on Attendance the student will be permitted to attend class. The decision of the Committee on Attendance will be final. Extended absences due to sickness must be verified by a doctor's certificate.

Students entering class more than five minutes after the starting bell will be recorded absent.

Absences for any excuse whatever do not exempt a student from quizzes, tests, examinations, or other written work required during the period of absence. The responsibility for making up such work rests wholly upon the student. A failing grade for the omitted work will be charged against the student if he does not fulfill his obligations within the time limit determined by his professors.

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is

expected that each student will be so loyal to the spirit and ideals of the University that the exercise of proper self-control will come from his own convictions and free determination.

It is intended that the college regulations be a guide and help to foster the conduct which is presupposed in every Loyola student. The College requires regular and punctual attendance at all scheduled exercises, observance of college customs and regulations, serious application to study; and exemplary demeanor in all college activities. A student who is deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest in the serious work of college life. In rare cases a student may be dismissed for a reason that seems to students and parents to be insufficient. In such cases the University is to be considered the more capable judge of what affects the interests both of the institution and of the student body.

Grades and Reports

A report of the semester grades made by a student in his scheduled subjects is sent to the student in the middle and end of each semester. Other reports will be sent by the Dean whenever he judges it advisable to do so.

Grades are reported as follows: "A," excellent; "B," very good; "C," good; "D," merely passing; "F," failed; "W," withdrawal from subject course with permission; "WF," withdrawal with failing grade or failure because of excessive absences; "WP" withdrawal with passing grade.

Semester grades are determined as follows:

Pre-examination work in first half of semester.....	20 %
Mid-Semester Examination	20 %
Pre-Examination work in second half of semester.....	20 %
Final Examination	40 %

Official grades are expressed in letters, not numbers. The numerical values of the letters used are as follows: A—93 to 100; B—85 to 92; C—77 to 84; D—70 to 76; F—0 to 69.

Scholastic Standing

The standing of a student is computed on all hours attempted excluding authorized withdrawals. All attempts at a course which has been failed and repeated or which has been repeated to raise the quality of work will be counted in computing a student's scholastic standing.

Quality of Work

A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a bachelor's degree must earn, in addition to the minimum of 128 semester hours of credit, an average grade of "C" or better. Moreover, a student must make a "C" average in each area of his field of concentration and a "C" average in upper division courses contained in each area.

Quality Point Rating

No student will be permitted to graduate unless he has established a quality point average of 2.0 in his work towards the desired degree.

N. B. The quality point average is determined by dividing the total of quality points earned by the total hours attempted.

Quality points are earned in the following manner: for the grade of "A," in a subject course, the student is credited with four times as many quality points as semester hours allowed for that course; for the grade of "B," three times as many quality points as semester hours; for the grade of "C," twice as many quality points as semester hours; for the grade of "D," the same number of quality points as semester hours; for the grade of "F," no quality points are merited.

With the special permission of the Dean, a student may repeat a course already successfully completed with a grade of "C" or "D" in order to better the quality of his work. No third attempt will be allowed. Courses in which a grade of "B" has been earned may not be repeated. In computing the student's general average and quality point average in the major field, all attempts will be counted. In computing the quality point average in the minor fields, only the higher grade will be counted in the case of courses which have been repeated.

Scholastic Probation and Dismissal

1. In order that students maintain the required academic standing and continue in course, the following minimum standards must be met:

- a) a quality point average of 1.7 for the first semester
- b) a total quality point average of 2.0 for the second semester
- c) a total quality point average of 2.0 after the second semester and every subsequent semester.

Students failing to meet these specified requirements will be placed on probation for one semester. If a student is unable to raise his quality point average to the required minimum after one semester of probation, he will be subject to dismissal from the College.

Only rarely and for very grave reasons will the probation of a student be extended beyond one semester.

2. Students who have not established a 2.0 general average and a 2.0 average in their major and minor fields of concentration at the end of their sophomore year must remedy their deficiencies before beginning their upper division major or minor work.

3. Students on scholastic probation will schedule no more than 16 and no less than 12 semester hours.

Bachelor of Music



Major in . . .

Composition

Voice

Piano

Piano Pedagogy

Instrumental Music

Organ

Liturgical Music

Music Therapy

Major . . . Composition

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR**	SENIOR
* Mu131-2—Major Instrument 8 Mu121-2—Piano Class 2 Mu111-2—Theory 6 Mu107-8—Music Workshop 1 Mu195-6—Band or 2 Mu185-6—Orchestra or 2 Mu175-6—Chorus 2 Mu167-8—Music Appreciation 2 Mu121-2—Strings 2 101-2—English 6 105-6—Theology 4 Elective: Each year 33 Woodwind or Brass Ensemble	* Mu231-2—Major Instrument 6 Mu221-2—Piano Class 2 Mu211-2—Theory 6 Mu207-8—Music Workshop 1 Mu295-6—Band or 2 Mu285-6—Orchestra or 2 Mu275-6—Chorus 4 Mu337-8—History of Music 2 Mu369-70—Scoring for Band 2 Mu297-8—Ess. of Comp. 6 201-2—English 6 201-2—Philosophy 6 210-13—Theology 4 — 33	* Mu397-8—Composition 6 Mu469-70—Score Analysis 2 Mu371-2—Counterpoint 6 Mu383-4—Orchestration 1 Mu317-8—Conducting 2 Mu307-8—Music Workshop 2 Mu395-6—Band or 2 Mu385-6—Orchestra or 4 Mu375-6—Chorus 2 Mu321-2—Class Brass 2 Mu267-8—Class Woodwinds 6 301-203—Philosophy 6 309-10—Theology 4 — 41	* Mu497-8—Composition 8 Mu311-2—Form and Analysis 2 Mu407-8—Music Workshop 6 Mu495-6—Band or 2 Mu485-6—Orchestra or 2 Mu475-6—Chorus 1 Mu471-2—Contemporary Practices 4 Mu417-8—Conducting 2 Mu421- —Class Percussion 1 302-3—Philosophy 6 311-2—Theology 4 Total 147 — 34

* Semester hours per year.

** After the sophomore year, composition majors are required to give yearly public performances of original works written in composition class. Candidates for the degree must maintain at least a B average in theoretical courses throughout the four-year period. In addition, candidates must pass an oral examination which includes a knowledge of the repertoire of the masters, past and present.

Major . . . VOICE

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR**	SENIOR***
Mu131-2—Voice Mu121-2—Piano Mu111-2—Theory Mu167-8—Music Appreciation Mu135-6—Opera Workshop Mu175-6—Chorus Mu107-8—Music Workshop 101-2—Italian 101-2—English 105-6—Theology	* 8 Mu231-2—Voice 2 Mu221-2—Piano 6 Mu211-2—Theory 2 Mu235-6—Opera Workshop 2 Mu275-6—Chorus 2 Mu207-8—Music Workshop 1 101-2—French 6 201-2—English 6 201-2—Philosophy 4 210-213—Theology	8 Mu331-2—Voice 2 Mu371-2—Counterpoint 6 Mu337-8—History of Music 2 Mu375-6—Chorus 2 Mu307-8—Music Workshop 1 Mu335-6—Opera Workshop 6 101-2—German 6 301-203—Philosophy 6 309-10—Theology	8 Mu431-2—Voice 4 Mu311-2—Form & Analysis 4 Mu435-6—Opera Workshop 2 Mu407-8—Music Workshop 1 Mu475-6—Chorus 2 Mu417-8—Conducting 6 101-2—Spanish 6 302-3—Philosophy 4 311-2—Theology
39	43	37	37
			Total 156

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR**	SENIOR***
* Mu131-2—Piano 8 Mu111-2—Theory 6 Mu167-8—Music Appreciation 2 Mu175-6—Chorus 2 Mu107-8—Music Workshop 1 Mu177-8—Piano Literature 2 101-2—English 6 105-6—Theology 4 31	Mu231-2—Piano 8 Mu211-2—Theory 6 Mu275-6—Chorus 2 Mu207-8—Music Workshop 2 Mu277-8—Piano Literature 1 201-2—English 2 201-2—Philosophy 6 210-213—Theology 4 35	Mu331-2—Piano 8 Mu371-2—Counterpoint 4 Mu375-6—Chorus 2 Mu337-8—History of Music 1 Mu307-8—Music Workshop 2 Mu345-6—Chamber Music 6 Mu381-2—Accompaniment 6 Mu377-8—Piano Literature 4 301-203—Philosophy 3 309-10 —Theology 4 35	Mu431-2—Piano 8 Mu311-2—Form & Analysis 4 Mu475-6—Chorus 2 Mu407-8—Music Workshop 4 Mu445-6—Chamber Music 1 Mu481-2—Accompaniment 2 Mu477-8—Piano Literature 2 302-3—Philosophy 2 311-12—Theology 6 33 Total 134

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO PEDAGOGY

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR**
* Mu129-30—Piano Mu111-2—Theory Mu167-8—Music Appreciation Mu175-6—Chorus Mu107-8—Music Workshop Mu177-8—Piano Literature 101-2—English 105-6—Theology 8 6 2 2 1 2 6 4	Mu229-30—Piano Mu211-2—Theory Mu275-6—Chorus Mu207-8—Music Workshop Mu277-8—Piano Literature 201-2—English 201-2—Philosophy 210-213—Theology 8 6 2 2 1 6 4	Mu329-30—Piano Mu371-2—Counterpoint Mu375-6—Chorus Mu337-8—History of Music Mu307-8—Music Workshop Mu345-6—Chamber Music Mu381-2—Accompaniment Mu377-8—Piano Literature 203-301—Philosophy 309-10—Theology 8 4 2 1 2 6 4 3 3	Mu429-30—Piano Mu489-90—Piano Pedagogy & Materials Mu311-2—Form & Analysis Mu475-6—Chorus Mu407-8—Music Workshop Mu445-6—Chamber Music Mu481-2—Accompaniment Mu477-8—Piano Literature 302-3—Philosophy 311-12—Theology 8 4 2 4 1 2 2 6 4
31	35	35	37
		Total 138	

* Semester hours per year

** Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR**	SENIOR***
Mu131-2—Major Instrument Mu121-2—Piano Mu111-2—Theory Mu167-8—Music Appreciation Mu195-6—Orchestra, Band or Mu175-6—Chorus Mu107-8—Music Workshop 101-2—English 105-6—Theology	* 8 Mu231-2—Major Instrument 2 Mu221-2—Piano 6 Mu211-2—Theory 2 Mu295-6—Orchestra, Band or Mu275-6—Chorus 2 Mu207-8—Music Workshop 1 201-2—English 6 201-2—Philosophy 4 210-213—Theology	8 Mu331-2—Major Instrument 2 Mu121-2—Minor Instrument 6 Mu371-2—Counterpoint Mu337-8—History of Music 2 Mu395-6—Orchestra, Band or 1 Mu375-6—Chorus 6 Mu307-8—Music Workshop 6 Mu345-6—Chamber Music 4 Mu317-8—Conducting 301-203—Philosophy 309-10—Theology	8 Mu431-2—Major Instrument 2 Mu311-2—Form & Analysis 4 Mu383-4—Orchestration 4 Mu495-6—Orchestra, Band or Mu475-6—Chorus 2 Mu407-8—Music Workshop 1 Mu445-6—Chamber Music 2 Mu417-8—Conducting 2 302-3—Philosophy 6 311-2—Theology 4
— 31	— 35	— 35	Total 134 33

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR**	SENIOR***
Mu131-2—Organ Mu193-4—Gregorian Chant Mu111-2—Theory Mu101-2—Liturgical Singing Mu239 —Vocal Methods 101-2—English 101-2—German 105-6—Theology	* 6 Mu231-2—Organ 4 Mu293-4—Gregorian Chant 6 Mu219-20—Greg. Chironomy 2 Mu211-2—Theory 2 Mu275-6—Polyphony 6 201-2—English 6 201-2—Philosophy 4 210-13—Theology	* 6 Mu331-2—Organ 4 Mu475-6—Polyphony 4 Mu117-8—Polyphonic Cond. 6 Mu371-2—Counterpoint 2 Mu137-8—Hist. of Church Mu. 6 201-2—German 6 301-203—Philosophy 4 309-10—Theology	* 6 Mu431-2—Organ 2 Mu281-2—Organ Accomp. 4 Mu337-8—History of Music 4 Mu217-8—Polyphonic Cond. 6 302-3—Philosophy 4 311-2—Theology 2 Elective
36	38	34	30
		Total	138

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . GREGORIAN CHANT

Degree . . . B.M.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR
* Mu193-4—Gregorian Chant Mu121-2—Piano Mu111-2—Theory Mu101-2—Liturgical Singing Mu239 —Vocal Methods Mu105-6—Liturgy 101-2—English 101-2—Latin	* 4 Mu293-4—Gregorian Chant 4 Mu221-2—Organ 6 Mu211-2—Theory 2 Mu219-20—Greg. Chironomy 2 Mu275-6—Polyphony 2 Mu223-4—Liturgical Latin 6 201-2—English 6 201-2—Philosophy	* 4 Mu319-20—Greg. Chironomy 2 Mu321-2—Organ 6 Mu371-2—Counterpoint 4 Mu201-2—Liturgical Singing 2 Mu375-6—Polyphony 2 Mu137-8—Hist. of Church Mu. 6 101-2—French 6 301-203—Philosophy 309-10—Theology Elective	* 4 Mu493-4—Gregorian Accom. 4 Mu117-8—Polyphonic Cond. 4 Mu421-2—Organ 4 Mu337-8—History of Music 6 302-3—Philosophy 4 311-2—Theology 2 Elective
Elective:	36	37	28
		Total	139

*Semester hours per year.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR
* Mu127-8—Major Instrument or Voice 6 Mu121-2—Minor Instrument or Voice 2 Mu121-2—Strings 2 Mu111-2—Theory 2 Mu167-8—Music Appreciation 6 101-2—English 4 Bl 103 —Biology 2 Ed 168 —Phys. Ed. Folk and National Dances 2 Pl 201-2—Philosophy 6 105-6—Theology 4	* Mu227-8—Major Instrument or Voice 6 Mu221-2—Minor Instrument or Voice 2 Mu221-2—Woodwinds 2 Mu211-2—Theory 6 Mu295-6—Orchestra, Band or Chorus 2 Mu213-4—Readings for Music Therapists 1 201-2—English 6 Psy230 —Child Psychology 3 Ed268 —Phys. Ed. Square and Creative Dance 2 Sl 101 —Sociology 3 Psy102 —Intro. Psychology 210-13—Theology 4	* Mu327-8—Major Instrument or Voice 6 Mu321-2—Minor Instrument or Voice 2 Mu321-2—Brass 2 Mu311-2—Form & Analysis 6 Mu395-6—Orchestra, Band or Chorus 2 Mu375-6—Conducting 2 Mu317-8—History of Music 1 Mu337-8—Readings for Music Therapists 6 Mu313-4—Applied Functional Music 3 Mu334 —Mus. Ther. Wkshop 2 Mu343 —Mus. Ther. Conflict and Cooperation 3 Sl 311 —Abnormal Psychol. Psych336 —Human Anatomy 3 Bl109 —and Physiology 4 309-10—Theology 4 —Junior Recital Psychiatric Evalu- tion 4	* Mu427-8—Major Instrument Or Voice 6 Mu421-2—Minor Instrument or Voice 2 Mu421-—Percussion 2 Mu121-—Organ 1 Mu —Orchestra, Band or Chorus 1 Mu417-—Conducting 2 Mu433-—Hospital Techniques In Music Therapy 1 Mu453-4—Psychology of Music 4 Mu463-—Influence of Music on Behavior 3 Mu444-—Hospital Orientation 2 Mu413-4—Readings for Music Therapists 2 Sl 312-—Social Psychology 3 Psy302-—Adolescent Psy. 3 311-2—Theology 4 —Senior Recital 1 Mu487 —Clinical Training*** 1
— 40	— 40	— 43	Total 159 36

*Semester hours per year

**For Instrumentalists

***To be completed after the Senior year

*Bachelor in Music
Education*



Major in . . .

Voice

Piano

Instrumental Music

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR*
Mu127-8—Piano 3-3	Mu227-8—Piano 3-3	Mu327-8—Piano 3-3	Mu427-8—Piano 3-3
Mu121-2—Minor in Applied Music 1-1	Mu221-2—Minor in Applied Music 1-1	Mu321-2—Minor in Applied Music 1-1	Mu311-2—Form & Analysis 3-0
Mu111-2—Theory 3-3	Mu211-2—Theory 3-3	Mu371-2—Counterpoint 2-2	Mu417-8—Conducting 1-1
Mu167-8—Music 3-3	Mu275-6—Chorus 1-1	Mu337-8—History of Music 2-2	Mu475—Chorus 1
Appreciation 1-1	Mu207-8—Music 1-1	Mu317-8—Conducting 1-1	Mu407—Music 1½
Mu175-6—Chorus 1-1	Workshop 1½-½	Mu375-6—Chorus 1-1	Workshop 1-0
Mu107-8—Music 1-1	Mu277-8—Piano Literatures 1-1	Mu307-8—Music 1-1	Mu477-8—Piano Literature 1-0
Workshop 1½-½	111-2—Mathematics 3-3	Workshop 1½-½	Mu481—Accompaniment 0
Mu177-8—Piano Literature 1-1	201-2—English 3-3	Mu377-8—Piano Literature 1-1	101—Sociology 3
101-2—English 3-3	202-3—Philosophy 3-3	Mu381-2—Accompaniment 0-0	351—Education (method
103—Biology 4-	103—Physics 4	301-2—Education 3-3	B.M.E.) 3
103—Chemistry 4	103—Economics 3	201-2—History 3-3	350—Education -6
105-6—Theology 2-2	210-13 Theology 2-2	150-1—Physical Ed. 2-2	302-3—Philosophy 3-3
Ed100-102 3-3	24 ½-23 ½	309-10 Theology 2-2	311—Theology 2
22 ½-22 ½	(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)	21 ½-21 ½	21 ½-12
			Elective: Mu383-4—Orchestration 1-1

* A Senior Recital Required for Graduation

Major . . . VOICE

Degree . . . B.M.E.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR*
Mu127-8—Voice Mu121-2—Piano Mu111-2—Theory Mu167-8—Music App'n Mu175-6—Chorus Mu107-8—Music Workshop 101-2—English 103 —Biology 103 —Chemistry 105-6—Theology Ed 100-102 21 ½-21 ½	3-3 Mu227-8—Voice 1-1 Mu221-2—Piano 3-3 Mu211-2—Theory 1-1 Mu275-6—Chorus 1-1 Mu207-8—Music Workshop Mu235-6—Opera Workshop 111-2—Mathematics 201-2—English 202-3—Philosophy 103 —Physics 103 —Economics 210-13 Theology 24 ½-23 ½ (It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)	3-3 Mu327-8—Voice 1-1 Mu321-2—Piano 3-3 Mu371-2—Counterpoint 1-1 Mu337-8—History of Music Mu317-8—Conducting Mu375-6—Chorus 1-1 Mu307-8—Music Workshop Mu335-6—Opera Workshop 301-2—Education 201-2—History 150-1—Physical Ed. 309-10 Theology 21 ½-21 ½ Elective: Mu383-4—Orchestration	3-3 427-8—Voice 1-1 Mu311-2—Form & Analysis 2-2 Mu417-8—Conducting Mu475 —Chorus 1-1 Mu407 —Music Workshop 101 —Sociology 351 —Education (methods and Materials for B.M.E.) 350 —Education 302-3—Philosophy 311 —Theology 20 ½-12

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.E.

FRESHMAN	SOPHOMORE	JUNIOR	SENIOR*
Mu127-8—Major Instrument 2-2 Mu121-2—Piano (Class) 1-1 Mu121-2—String (Class) 1-1 Mu111-2—Theory 3-3 Mu167-8—Music App'n 1-1 Mu185-6—Orchestra or 1-1 Mu195-6—Band 1-1 Mu107-8—Music Workshop 1½-½ 101-2—English 3-3 103—Biology 4 103—Chemistry 4 105-6—Theory 2-2 Ed 100-102 3-3 Elective: 21 ½-21 ½ Woodwind or Brass Ensemble 1-1	Mu227-8—Major Instrument 2-2 Mu221-2—Piano 1-1 Mu211-2—Theory 3-3 Mu285-6—Orchestra or 3-3 Mu295-6—Band 1-1 Mu267-8—Class 2-2 Woodwinds 2-2 Mu207-8—Music Workshop 1½-½ 111-2—Mathematics 3-3 201-2—English 3-3 202-3—Philosophy 3-3 103—Physics 4 103—Economics 3-3 210-13 Theology 2-2 Elective: 24 ½-23 ½ Mu157-8—Instrument Repair 1-1 (It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)	Mu327-8—Major Instrument 2-2 Mu321-2—Class Brass 2-2 Mu371-2—Counterpoint 2-2 Mu337-8—History of Music 2-2 Mu317-8—Conducting 1-1 Mu385-6—Orchestra or 1-1 Mu395-6—Band 1-1 Mu307-8—Music Workshop ½-½ Mu369-70—Scoring for Band 1-1 301-2—Education 3-3 201-2—History 3-3 150-1—Physical Ed. 2-2 309-10 Theology 2-2 Elective: 21 ½-21 ½ Mu383-4—Orchestration 2	Mu427-8—Major Instrument 2-2 Mu421—Class Percussion 1 Mu311-2—Form & Analysis 3-0 Mu417-8—Conducting 1-1 Mu485—Orchestra or 1 Mu495—Band 1 Mu407—Music Workshop ½ 101—Sociology 3 351—Education methods and Materials for B.M.E.) 3 350—Education - 6 302-3—Philosophy 3-3 311—Theology 2-2 Elective: 19 ½-12 Mu383-4—Orchestration 2

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC (5-Year Plan)

Degree . . . B.M.E.

First Year	Second Year	Third Year	Fourth Year	Fifth Year**
* Mu127-8—Major Instrument 4 Mu121-2—Piano Class 2 Mu111-2—Theory 6 Mu167-8—Music Appreciation 2 Mu195-6—Band or Orchestra 2 Mu185-6—Orchestra 2 Mu107-8—Music Workshop 1 Mu155-6—W. W. Ensemble or 2 Mu101-2—English 6 105-6—Theology 4	* Mu227-8—Major Instrument 4 Mu221-2—Piano Class 2 Mu211-2—Theory 6 Mu295-6—Band or Orchestra 2 Mu285-6—Orchestra 2 Mu121-2—String Class 2 Mu207-8—Music Workshop 1 Mu255-6—W. W. Ensemble or 2 201-2—English 6 100-102—Education 6 201-2—History 6 210-213—Theology 4	* Mu327-8—Major Instrument 4 Mu371-2—Counterpoint 2-2 Mu471-2—Counterpoint 2-2 Mu267-8—Class Woodwind 4 Mu395-6—Band or Orchestra 2 Mu385-6—Orchestra 1 Mu307-8—Music Workshop 2 Mu355-6—W. W. Ensemble or 2 Mu365-6—Brass Ensemble 2 111-12—Mathematics 6 202-3—Philosophy 6 103—Biology 4 103—Chemistry 4	* Mu427-8—Major Instrument 4 Mu311-2—Form & Analysis 3-3 Mu321-2—Brass Class 4 Mu317-8—Conducting 2 Mu495-6—Band or Orchestra 2 Mu485-6—Orchestra 2 Mu455-6—W. W. Ensemble or 2 Mu465-6—Brass Ensemble 2 Mu407-8—Music Workshop 6 302-3—Philosophy 1 301-2—Education 6 103—Physics 4 150-1—Physical Ed. 4	* Mu417-8—Conducting 2 Mu421—Percussion Class 1 Mu369-70—Scoring for Band 2 Mu257-8—Instrument Repair 2 Mu337-8—History of Music 4 Mu—Band and Ensemble non-credit 2 103—Economics 3 101—Sociology 3 351—Education 3 350—Education 6 311—Theology 2
29	41	39	41	28

*Semester hours per year

**A Senior recital required for graduation

***R.O.T.C. (for men)

Description of Courses



Applied Music

Music Education

Music Therapy

Theory

Ensembles

Applied Music

Piano

GUY F. BERNARD, *Chairman*

General Information—The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements—To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations—Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations—Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students possess the capabilities to continue as piano majors.

Accompaniment—Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Mu 001-2 PREPARATORY PIANO—Designed for students who do not meet the entrance requirements for Mu 127, Mu 129 or Mu 131. This course may also be elected in preparation for Mu 121 or by beginning piano students from other departments of the University. *no credit*

Mu 121-2 PIANO (Minor)—Students taking degree programs in the College of Music which require a minor in piano should elect this course. *1 hour per semester*

Mu 125-26 FRESHMAN PIANO—Students from other colleges and departments of the University who wish to take piano for credit should elect this course. One hour lesson or two half-hour lessons per week. *1 hour per semester*

Mu 127-28 FRESHMAN PIANO—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *3 hours per semester*

Mu 129-30 FRESHMAN PIANO—For Piano Pedagogy majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1, or the easier Haydn and Mozart sonatas, romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 131-2 FRESHMAN PIANO—For Piano majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 177-8 PIANO LITERATURE SEMINAR—Keyboard music of the 16th Century, up to and including the works of J. S. Bach. *1 hour per semester*

Mu 221-2 PIANO (Minor)—Continuation of Mu 121-2. *1 hour per semester*

Mu 225-6 SOPHOMORE PIANO—Continuation of Mu 125-6. *1 hour per semester*

Mu 227-8 SOPHOMORE PIANO—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpeggi. *4 hours per semester*

Mu 229-30 SOPHOMORE PIANO—Continuation of Mu 129-30. Bach, Three Part Inventions; Clementi Gradus ad Parnassum or equivalent; sonatas of Beethoven, equal in difficulty to the more advanced Haydn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces scales, parallel and contrary motion in thirds, sixths and tenths; arpeggi. *4 hours per semester*

Mu 231-2 SOPHOMORE PIANO—Continuation of Mu 131-2. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpeggi. *4 hours per semester*

Mu 277-8 PIANO LITERATURE SEMINAR—Piano music of Haydn, Mozart, Beethoven. *1 hour per semester*

Mu 325-6 JUNIOR PIANO—Continuation of Mu 225-6. *1 hour per semester*

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *3 hours per semester*

Mu 329-30 JUNIOR PIANO—Continuation of Mu 229-30. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *4 hours per semester*

Mu 331-2 JUNIOR PIANO—Continuation of Mu 231-2. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces one complete concerto. Students electing this course are required to play a solo recital or a recital in conjunction with another student. *4 hours per semester*

Mu 377-8 PIANO LITERATURE SEMINAR—Piano Music of the romantic period.
1 hour per semester

Mu 381-2 ACCOMPANIMENT—Students are taught the principles of accompanying instrumental and vocal music. Training in sight-reading is an integral part of the course. Students are assigned to serve as accompanists.
1 hour per semester

Mu 425-6 SENIOR PIANO—Continuation of Mu 325-6.

Mu 427-8—SENIOR PIANO—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation.
3 hours per semester

Mu 429-30 SENIOR PIANO—Continuation of Mu 329-30. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partial recital is required for graduation.
4 hours per semester

Mu 431-2 SENIOR PIANO—Continuation of Mu 331-2. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation.
4 hours per semester

Mu 477-8 PIANO LITERATURE SEMINAR—Contemporary Music.
1 hour per semester

Mu 481-2 ACCOMPANIMENT—Continuation of Mu 381-2. *1 hour per semester*

Mu 489-90 PIANO PEDAGOGY AND MATERIALS—Instruction in class and private piano teaching; methods and materials.
2 hours per semester

Voice

DOROTHY B. HULSE, *Chairman*

ENTRANCE REQUIREMENTS—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronunciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, *apreggii*, exercises for agility, for sustaining tone and the classical vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

END OF THE THIRD YEAR—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

END OF THE FOURTH YEAR—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

ENTRANCE REQUIREMENTS—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired the ability to play the following compositions or other of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.

Mendelssohn, Sonatas No. II, IV, V.

Hollins, Overtures C major—C minor.

Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)

Vol. IV, No. 4, Fantasia and Fugue, B minor.

Vol. IV. No. 7, Prelude and Fugue, B minor.

Vol. II, No. 12, Prelude and Fugue, D major.

Book V. Sonatas.

Franck, Chorales, Piece Heroique.

Widor, Symphony No. V.

Vierne, Symphony No. 1.

Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

Violin

ENTRANCE REQUIREMENTS—To enter the four-year degree course in violin the student should have an elementary knowledge of the piano-forte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G. minor sonata.

END OF SECOND YEAR—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpeggii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor Concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Strings

ENTRANCE REQUIREMENTS—The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SECOND YEAR—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Woodwinds

Flute

FRESHMAN—Andersen, Etudes, Opus 33 and 30; Barrere, The Flutist's formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel. **Technic**—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

SOPHOMORE—Andersen, Etudes, Opus 63 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

JUNIOR—Studies from Bach; memorization of the more difficult etudes by Andersen; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

SENIOR—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing: duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyses.

Oboe

FRESHMAN—Review of basic exercises of previous grades; Barret, Progressive Exercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.

Technic—All scales.

SOPHOMORE—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Handel, Sonatas.

Technic—Scales in thirds, measured trills.

JUNIOR—Advanced exercise from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Blauzet, Technique of the Oboe, Vols. I, II, and III.

SENIOR—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Blauzet, Technique of the Oboe, Vols. I, II, and III, ensemble playing.

Clarinet

FRESHMAN—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

SOPHOMORE — Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

JUNIOR—Jeanjean, 18 Etudes; Perrier, Recueil de sonatas; orchestral studies; Brahms; two sonatas and Hindemith Sonata.

SENIOR — Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux etudes modernes; Debussy, Rhapsodie; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

FRESHMAN—Labanchi-Iasilli, 33 Concert Etudes, Vol. I.

Technic—Mule, Scales and Arpeggios, Vol. I.

SOPHOMORE—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.

Technic—Mule, Scales and Arpeggios, Vol. II.

JUNIOR — Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Etudes; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Hule, Scales and Arpeggios, Vol. III.

SENIOR—Mule, 53 Studies, 18 Exercises from Barbiguiet; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

FRESHMAN—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

SOPHOMORE—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

JUNIOR—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 15 Daily Studies; Orefici, Bravura Studies; Orchestral studies (memorized).

SENIOR—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

Brass

Trumpet

ENTRANCE REQUIREMENTS—To enter the four-year degree course in trumpet the student should have an elementary knowledge of the pianoforte. He should have acquired the fundamentals of good tone and breath control; and elementary knowledge of all major and minor scales and arpeggi; and the ability to perform material such as is contained in the Williams method, Part II or Lillya, Book II

or the like. He should have studied one or more solo numbers of good musical quality such as Balay, Petite Piece Concertante or Fitzgerald, Modern Suite.

END OF SOPHOMORE YEAR—At the end of the course the student should have acquired a thorough knowledge of all major and minor scales and arpeggi; have studied such etudes as may be found in the Arban Method, Gatti, Part II or Petit; 15 Technical Etudes, as written and also transposed as for C and A trumpets; have acquired the ability to perform well works of the difficulty of Balay, Piece de Concours and Ropartz, Andante and Allegro. The student should also give evidence of his ability to read compositions of moderate difficulty at sight, and should demonstrate sufficient ability to hold second chair in the performance of works for orchestra and band. He should have acquired sufficient pianistic ability to play simple accompaniments.

END OF SENIOR YEAR—The candidate for graduation should show adequate technic and musicianship for the competent performance of such works as the Haydn and Gianini concertos, the Fitzgerald concerto in A flat, the Vidal Concertino and the sonatas of Hindemith and Sowerby. During the four-year course the student should have four full years of orchestral and band experience and be able to transpose and play readily parts written for trumpets in all keys. He should be competent to hold first chair in orchestra and band, and be able to read at sight with facility. He should also be able to read simple piano accompaniments at sight.

Other Orchestral Instruments

ENTRANCE REQUIREMENTS—The entrance requirements for students of viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SOPHOMORE YEAR—At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty. He should have sufficient pianistic ability to be able to play simple accompaniments.

END OF SENIOR YEAR—The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist in a concerto or concert piece for his instrument. He should have acquired thorough orchestral routine sufficient to enable him to hold a desk

position in a professional orchestra. He should also be able to read simple piano music at sight. The student should have completed during this course, four years of orchestral training and a minimum of two year's training in the performance of chamber music.

Department of Liturgical Music

ELISE CAMBON, *Chairman*

Sacred Music — Organ — Gregorian Chant

GENERAL INFORMATION—The Department of Liturgical Music of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward a Bachelor of Music Degree with a major in Organ or Gregorian Chant. In addition, the department is designed to meet the needs of those students from other departments of the University who wish to take Organ or Gregorian Chant for cultural reasons. Special students not working for a degree are also admitted to this school. This group of students includes those who are interested in the study of music for aesthetic purposes, and professional musicians who wish to continue training in the specialized offerings of the school.

ENTRANCE REQUIREMENTS—To enter the four-year degree course in the Department of Liturgical Music with a major in Organ, the student should be grounded in a reliable piano technique. He should be able to play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods in practice. Students will be expected to have completed some of the little Preludes and Fugues by Johann Sebastian Bach, some of the Two-Part Inventions by Bach, Sonatinas by Clementi, Haydn and Kuhlau.

To enter the four-year degree course in the Department of Liturgical Music with a major in Gregorian Chant, a student should have some knowledge of elementary theory of music including the following: major and minor scales, key signatures, intervals, triads; notation and arrangement of simple rhythmic figures. An entrance examination in theory, voice or an instrument will precede enrollment.

Applied Instrument Requirement for Organ Major

Mu 131-2—FRESHMAN—ORGAN

Clarence Dickinson, *Techniques in Organ Playing*

Bach, *Thirty Chorale Preludes from the Orgelbuechlein* (Vol. V, Peters)

Bach, *Pastorale in F Major*, 4 movements (Vol I, Peters)

Bach, *Fugue in B Minor*, (Vol. IV, Peters)

3 hours per semester

Mu 231-2—SOPHOMORE—ORGAN

Bach, Fifteen Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Canzona in D Minor (Vol. IV, Peters)
Bach, Six Schuebler Chorales (Vols. VI and VII, Peters)
Bach, Fantasie in G Major (Vol. IV, Peters)
Bach, Toccata and Fugue in D Minor (Vol. IV, Peters)

3 hours per semester

Mu 331-2—JUNIOR—ORGAN

Bach, Nun danket alle Gott (Vol. VII, No. 43, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 46, Peters)
Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI, No. 7, Peters)
Schmuecke dich, O liebe Seele (Vol. VII, No. 9, Peters)
Fantasie in C Minor (Vol. IV, Peters)
Prelude and Fugue in D Major (Vol. IV, Peters)
Prelude and Fugue in G Minor (Vol. III, Peters)
Fantasie and Fugue in C Minor (Vol. III, Peters)
Trio Sonata in E Minor (Vol. I, No. 3, Peters)
Buxtehude—Prelude and Fugue in G Minor

3 hours per semester

JUNIOR RECITAL

Mu 431-2—SENIOR—ORGAN

Bach, Prelude and Fugue in B. Minor (Vol. II, No. 10, Peters)
Prelude and Fugue in G Major (Vol. II, No. 3, Peters)
Prelude and Fugue in C Major (Vol. II, No. 7, Peters)
Prelude and Fugue in A Minor
Trio Sonata in E Flat Major (Vol. I, No. 1, Peters)
Hindemith Sonatas 1, 2 or 3
Works from the early French School of organ playing by Couperin, de Grigny, Dumage and Marchand, etc.
Boehm, Prelude and Fugue in C Major
Luebeck, Prelude and Fugue in E Flat Major

3 hours per semester

SENIOR RECITAL

Applied Instrument Requirement for Gregorian Chant Major

Mu 121-2 (Piano Minor)—Credit for this course will be given by examination only. The following standard must be reached before the student can be recommended for examination: all major and minor scales in parallel and contrary motion; Bach, Two-Part Inventions; Haydn and Mozart, Sonatas; Dohnanyi, Etudes.

1 hour per semester

Mu 231-2 ORGAN (Minor)

Mu 331-2 ORGAN (Minor)

Credit for these courses will be given by examination only. The following standard must be reached before the student can be recommended for examination: selected Chorale and Chorale Preludes from the Liturgical Year.

1 hour per semester

Description of Courses

Mu 193 GREGORIAN CHANT I.—Fundamentals of Gregorian Chant according to the principles of Solesmes: rhythm; modes, neums, application of these principles to the chants of the Ordinary of the Mass and a few Propers. Prerequisite: Mu 111 Theory.

3 hours per semester

Mu 293 GREGORIAN CHANT II.—An analysis of the musical forms of Gregorian Chant which are found in the chants of the Mass and Office. Study of psalmody with particular emphasis on the Psalms of the Vespers. Prerequisite: Mu 193, Mu 111.

3 hours per semester

Mu 387-8 GREGORIAN ACCOMPANIMENT—The elements of correct Chant accompaniment; study of the proper harmonic background for the chant melodies; application of the principles of accompaniment to the chants of Vespers and the proper of the Mass. *3 hours per semester*

Mu 181-2 ORGAN ACCOMPANIMENT—A practical course designed to make the organist more resourceful in the playing of liturgical services; development of keyboard skill in modulation, transposition, accompaniment and improvisation. *3 hours per semester*

Mu 101-2 LITURGICAL SINGING—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

Mu 201-2 LITURGICAL SINGING—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

N.B. Liturgical singing must be taken by all Gregorian Chant majors for four years. At the end of four years, four semester hours will be given. Liturgical singing is required to be taken by organ majors for four years. Upon the completion of this work, two semester hours will be given.

Mu 219-20 GREGORIAN CHIRONOMY I—The practical application of the principles of Gregorian conducting to selected Ordinaries and to the more simple Propers of the liturgical year. *3 hours per semester*

Mu 319-20 GREGORIAN CHIRONOMY II—The principles of conducting Gregorian Chant, to the more difficult Propers of the Mass and to the Vespers. *3 hours per semester*

Mu 275-6 POLYPHONY—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performances of the literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 375-6 POLYPHONY—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performance of the Literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 117-8 POLYPHONIC CONDUCTING—The study and practice of the elements of choral conducting in general with emphasis on techniques of conducting the great polyphonic works of the sixteenth century; techniques of gestures, interpretation, contact with singers, study and analysis of selected works from the polyphonic school of the sixteenth century. *1 hour per semester*

Mu 137-8 CHURCH MUSIC HISTORY—Origins; Hebrew and Greek music; first manifestations of Christian liturgical music; patristic writings concerning Gregorian Chant; Ambrosian, Gallican, Mozarabic and Byzantine Chants; the golden age of Gregorian Chant; Roman Chant; liturgical poetry in the Middle Ages; medieval theoreticians; period of decadence; restoration of Gregorian Chant; Polyphony and its development; Organum; the rise of measured music; the schools of polyphonic writing and theory; early attempts at part-writing; the "golden age" of polyphony; homophonic music; the Palestrina "renaissance"; the Caecilia movement; the contributions of the twentieth century. *1 hour per semester*

Mu 405-6 LITURGY—Divine life transmitted through Christ and His Mystical Body by means of the Liturgy; Mass, sacraments and growth in Christ; Liturgy in daily life, the prayer life of the Mystical Body and its members; corporate and individual worship. *2 hours per semester*

Mu 239 VOCAL METHODS—A study of vocal fundamentals and their application. *2 hours per semester*

Mu 223 LITURGICAL LATIN—A study of the vocabulary and syntactical problems of church Latin in the Missal, the Breviary, the Ordo: Historical development of the Liturgy and of the Literature of the Church. *2 hours per semester*

Department of Music Education

MICHAEL J. CARUBBA, *Chairman*

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fulfill the certification requirements of the Louisiana State Board of Education.

Instructor of Vocal Music in Public or Private Schools

To qualify for this certificate an acceptable singing voice is necessary. While previous voice training is not required, voice training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

ENTRANCE REQUIREMENTS—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance Examination is required of all students.

END OF THE SECOND YEAR—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

DURING THE FOURTH YEAR—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conducting and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a recital.

Instructor of Instrumental Music in Public or Private Schools

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be instructor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or woodwind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Instructor in Public or Private Schools

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, and class piano methods.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Description of Courses

Mu 107-8; Mu 207-8; Mu 307-8; Mu 407-8 **MUSIC WORKSHOP**—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *½ hour per semester*

Mu 257 **INSTRUMENT REPAIR**—Demonstration an laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 **WOODWIND CLASS**—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 **ESSENTIALS OF CONDUCTING**—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high and high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417-8 **INSTRUMENTAL OR VOCAL CONDUCTING**—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 **ELEMENTARY VOCAL METHODS**—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 **HIGH SCHOOL VOCAL METHODS**—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 258 **MUSIC ESSENTIALS AND METHODS FOR ELEMENTARY TEACHERS**—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band actiivties; sociological and psychological uses of music. *3 hours per semester*

Ed 351 **INSTRUMENTAL METHODS AND MATERIALS**—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of State-free materials and recently published methods; problems of organizing; scheduling, drilling, uniforming and equipping bands and orchestras. *2 hours per semester*

Mu 469-70 **SCORING FOR BAND**—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Ed 351 **CLASS PIANO METHODS**—A required course for all seniors pursuing the Piano Teacher's Course; a study of current piano methods and standard correlated material for piano teaching. *2 hours per semester*

Department of Music Therapy

CHARLES BRASWELL, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession. Music Therapy is generally considered to mean the use of music as a therapeutic instrument available to the physician whose object is to help the patient to better mental and physical health.

Through its emotional appeal, Music Therapy can influence moods and attitudes of the mentally ill and the physically handicapped. Discouragement, depression and feelings of exclusion are common factors of mental illness. These can be alleviated by satisfaction in self-expression and by the understanding of the therapist through the medium of music therapy.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students.

Mu 213-4; 313-4; 413-4 READINGS FOR MUSIC THERAPISTS—Seminar; a three-year course presenting standard reading material in the fields of psychology, psychiatry, sociology, anthropology and the adjunctive therapies.

Mu 334 APPLIED FUNCTIONAL MUSIC—Transposition and reading in piano; simple accompanying techniques guitar and autoharp. *2 hours per semester*

Mu 343 MUSIC THERAPY WORKSHOP—Seminar; principles of research; designing and executing an experiment; professional source materials; techniques of scientific writing. *1 hour per semester*

Mu 433 HOSPITAL TECHNIQUES IN MUSIC THERAPY—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V.A. and private hospitals; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 hours per semester*

Mu 444 HOSPITAL ORIENTATION—Psychiatric terminology; professional ethics; hospital organization—State, V.A., and private; management of neurotic and psychotic behavior. *2 hours per semester*

Mu 453- 454 PSYCHOLOGY OF MUSIC—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *2 hours per semester*

Mu 463 THE INFLUENCE OF MUSIC ON BEHAVIOR—Historical orientation—the medical use of music; basic concepts in music therapy; music as an agent in group dynamics; research studies in music therapy. *3 hours per semester*

Mu 483 CLINICAL TRAINING—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months is required in the specialty of his choice.

1 semester hour

Theory

Mu 001-2 THEORY—This course is designed for students without previous background who do not qualify for Mu 111. Qualification is determined by the theory placement test. Material covered will be musical notation, key signatures, scales, intervals, simple rhythms, structure of triads, sight-singing and ear training.

non-credit

Mu 111-2. THEORY—Principles of chord connection in root position, first and second inversions. Harmonization of given basses and melodies using triads. Non-harmonic tones; keyboard harmony; sight-singing in treble and bass clefs; rhythmic, melodic and harmonic dictation. Principles of modulation employing non-harmonic tones and chords of the seventh. Analysis of Bach chorales. Prerequisite: Theory placement test or Mu 001-2.

3 hours per semester

Mu 211-2 THEORY—Chromatic modulation. Further study of non-harmonic tones and keyboard harmony; advanced analysis of altered chords and seventh chords; continuation of sight-singing; melodic, rhythmic, and harmonic dictation; extended analysis of Bach Chorales.

3 hours per semester

Mu 311-12 FORM AND ANALYSIS—The study of the structural melodic elements of musical forms, beginning with phrase construction and progressing through all homophonic and contrapuntal forms. Examination of techniques of harmonic analysis beginning with renaissance counterpoint and progressing through the 20th century. Prerequisite: Mu 371-2.

3 hours per semester

Mu 167-8 MUSIC APPRECIATION—A course designed to acquaint the student with the various categories within the art of music; stressing parts of the basic repertoire including solo, chamber, orchestral, and choral works.

1 hour per semester

Mu 337-8 HISTORY OF MUSIC—Music of ancient civilizations; music of the Christian era; neumatic notation; the beginnings of polyphony; Ars Nova and Ars Antiqua; the Netherlands Schools; early instrumental music; sacred and secular polyphony of the 16th century; instrumental, dramatic and religious music of the Baroque Period; development of the Classical Sonata and Symphony; operatic and religious classical music; the development and diffusion of Romanticism; the art song and the rise of virtuosity in the Romantic Period; the transition to Modernism; contemporary techniques and styles; the future of music.

2 hours per semester

Mu 371-2 COUNTERPOINT—The study of the contrapuntal techniques of the 16th through 18th centuries. Composition of exercises in the styles of Palestrina and Bach is required. Prerequisite: Mu 211-2.

2 hours per semester

Mu 471-2 CONTEMPORARY PRACTICES—An examination of the compositional and scoring techniques of various 20th century composers with the aim of reconciliation of the new in music with the traditional. Prerequisite: Mu 371-2.

2 hours per semester

Mu 469-70 SCORE ANALYSIS—A seminar course in which the orchestral scoring techniques of the masters are discussed in detail. Recordings of works under discussion are to be played after each lecture. Prerequisite: Mu 383-4.

1 hour per semester

Mu 297-8 ESSENTIALS OF COMPOSITION—A preliminary course in which the structure of melody, behavior of harmonic sonorities, and composition devices are studied in detail. *1 hour per semester*

Mu 397-8 COMPOSITION—A course involving composition in the media, forms, and using the harmonic-melodic materials specified by the instructor. The completion of at least one work per semester is required. Prerequisite: Mu 297-8. *4 hours per semester*

Mu 497-8 COMPOSITION—Free composition. Completion of at least three works is required, one of which must be a work for band, chorus, orchestra, or a major work for an ensemble approved by the instructor. Prerequisite: Mu 397-8. *4 hours per semester*

Mu 383-4 ORCHESTRATION—Score reading; study of instrumentation; ranges, timbres, and capabilities of instruments; scoring for string, reed, and brass groups; scoring for full orchestra; transcribing music for orchestra; composing for orchestra. *1 hour per semester*

Ensembles

Mu 135-136; Mu 235-236; Mu 335-336; Mu 435-436 OPERA WORKSHOP—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students.) *1 hour per semester*

Mu 155-156; Mu 255-256; Mu 355-356; Mu 455-456 WOODWIND ENSEMBLE—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintets, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Membership by audition.) *1 hour per semester*

Mu 165-166; Mu 265-266; Mu 365-366; Mu 465-466 BRASS ENSEMBLE—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition.) *1 hour per semester*

Mu 195-196; Mu 295-296; Mu 395-396; Mu 495-496 UNIVERSITY BAND—Rehearsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory. *1 hour per semester*

Mu 345-346 CHAMBER MUSIC—Sonatas, trios, quartets, etc., for piano, strings and other combinations. Emphasis is placed on the Seventeenth and Eighteenth Centuries in the first semester, and on the Classical period in the second semester. *1 hour per semester*

Mu 445-446 CHAMBER MUSIC—Continuation of Chamber Music 345-346. Emphasis is placed on the Romantic period in the first semester, and on the Modern period in the second semester. *1 hour per semester*

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to

include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Bulletin of the College of Arts and Sciences.

Classification of Students

Students in the College of Music are classified as follows:

FULL TIME STUDENTS—Students who are candidates for a degree and who take twelve or more semester hours per semester.

PART TIME STUDENTS—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

A student is considered a Freshman until he has earned 24 semester hours of credit applicable to a degree in the Loyola College of Music; a Sophomore when he has earned 24 such semester hours; a Junior when he has earned 56; a Senior when he has earned 92.

SPECIAL STUDENTS—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the detailed programs of studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. Comprehensives required in all degree programs.

6. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the the date of graduation.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia*.

Loyola Concerts

Faculty

1962 - 1963

- February 19—JOHN COLE WILSON, Baritone
ELIZABETH SCHWARZ, Accompanist
- March 2—MME. REINE FLACHOT, Cellist from Paris,
France
ALLAIN MOTARD, Accompanist
- April 29—MARY TORTORICH, Soprano
ELIZABETH SCHWARZ, Accompanist

Loyola Salon of Music

- November 26—JAN ANDERSON, CONSTANCE KERPER,
RUTH FALCON, JOAN MAY and JAMES
DOYLE
- March 4—GLORIA COX, PAUL LAPEYRE, DAVID SUDA,
ROSEMARY FALGOUST and ANNE GAFFNEY

Student

- September
10-11-12—OPERA WORKSHOP, ARTHUR COSENZA,
Director
EUGIE PASSERA, Accompanist
- September 17—BETTY MURTES, Pianist — Junior Recital
- October 31—WILLIAM KELLY, French Horn — Junior Recital
- November 13—LOYOLA BRASS ENSEMBLE, GEORGE A.
JANSEN, Director
LOYOLA WOODWIND ENSEMBLE, RONALD
DE KANT, Director

- December 9—EPSILON CHAPTER, PHI BETA FRATERNITY
- December 10-11-12—OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA, Accompanist
- December 17—CONSTANCE KERPER, Soprano — Junior Recital
JOAN MAY, Accompanist
- December 17—LINDA LIGHTCAP, Flutist — Junior Recital
ROBERT McFADDIN, Accompanist
- January 8—ORGAN RECITAL by pupils of Elise Cambon:
NORMAN MAUNZ, GLORIA COX, PATRICIA MORRISON, MARY JO BUTLER, FRATER LEO DROUILHET, O.S.B., JEAN SMITH, REGINA STEINER, SISTER MARY CHARLES HOPPE, BETTY MURTES, BROTHER THOMAS O'CONNELL, O.M.I.
- February 11—RUTH FALCON, Soprano — Junior Recital
ELIZABETH SCHWARZ, Accompanist
- April 3—PHI MU ALPHA SINFONIA
- May 4—JAMES DOYLE, Pianist — Senior Recital
- May 5—CONSTANCE KERPER, Soprano — Senior Recital
JOAN MAY, Accompanist
- May 12—JAN ANDERSON, Pianist — Junior Recital
- May 13—BETTY MURTES, Pianist — Senior Recital
- May 17—ANNE GAFFNEY, Pianist — Senior Recital
- May 18—REGINA STEINER, Pianist — Senior Recital
- June 1-2-3—OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA, Accompanist

Loyola University Band

GEORGE A. JANSEN, *Director*

BAND ACTIVITIES 1962-1963

CONCERT BAND

September	5	Convocation in Field House
October	8	United Fund Concert—Quadrangle
December	12	Homecoming Convocation in Field House
	12	Homecoming Game
January	2	Basketball Game
January	10	Basketball Game
January	12	Winter Concert
January	13	Winter Concert
January	25	Tour—Pascagoula High School, Pascagoula, Miss.; Military Academy, Mobile, Alabama
	26	Pensacola Catholic High School, Pensacola, Florida
	27	Veterans Hospital, Gulfport, Mississippi; Gulfport Catholic High School
January	30	Basketball Game
February	2	Basketball Game
February	12	Basketball Game
February	28	Basketball Game
March	17	Concert—Sacred Heart Academy
April	6	U.S. Army Band, Washington, D.C., Sponsored by the Loyola Concert Band and R.O.T.C.
May	4, 5, 6, 7	Band Clinic and Concert under the direction of Richard Franko Goldman
May	20	Award Day—Field House
May	28	Graduation

BRASS AND WOODWIND ENSEMBLE

November	19	Concert—LMEA Convention
December	16	Christmas Concert—St. Louis Cathedral
December	17	Carol Sing—Loyola University
April	9	Tour of New Orleans High Schools, Colton, Holy Cross, Kohn and St. Aloysius
April	28	Delgado Museum Concert

LOYOLA DANCE BAND

September	5	Freshman Hop
October	17	Concert
December	8	Talent Night

TELEVISION

WDSU	
December 5	BRASS ENSEMBLE
WKRG, Mobile	
January 25	BAND CONCERT
WWL	
January 28	BAND CONCERT
WYES	
April 1	BRASS AND WOODWIND ENSEMBLE
WWL	
May 16	BAND CONCERT

Awards

1962-1963

Werlein Awards (Upon Faculty Recommendation)

Voice.....	CONSTANCE KERPER
	<i>Honorable Mention</i> RUTH FALCON
Brass.....	ALLISON ZANSLER
	<i>Honorable Mention</i> JOSEPH COPLEY
Woodwind.....	ARTHUR KNIGHT
	<i>Honorable Mention</i> EARL LACOUR
Piano.....	BETTY MURTES
	<i>Honorable Mention</i> REGINA STEINER
Opera Workshop.....	ROSEMARY FALGOUST
Service Award.....	JOSEPH HEBERT
	<i>Honorable Mention</i> JAMES DOYLE
	ARTHUR KNIGHT

Phi Beta Awards

Phi Beta Alumnae Award.....	SUZANNE SAUCIER
Who's Who in American Universities and Colleges	JAMES DOYLE
	JEAN WEIDNER SMITH

DEGREES CONFERRED

MAY 28, 1963

Bachelor of Music

CONSTANCE RUTH KERPER	BETTY JANE MURTES
REGINA LILLIAN STEINER	

Bachelor of Music Education

LYNN RUTH GELPI	JOSEPH GILBERT HEBERT, JR.
ALLISON OWEN ZANSLER, JR.	

Bachelor of Music Therapy

ELIZABETH ANNE GAFFNEY

Bachelor of Music

SANDRA ANN MCDUGAL.....Summer Session 1963

JESUIT EDUCATIONAL ASSOCIATION

Edward B. Rooney, S.J., President
49 East 84th Street, New York 38, N. Y.

Rev. James F. Whelan, S.J., Regional Director
255 N. Eighth Street, Ponchatoula, Louisiana

American Jesuit Colleges and Universities

ALABAMA

SPRING HILL COLLEGE, SPRING HILL

CALIFORNIA

LOYOLA UNIVERSITY, LOS ANGELES
SANTA CLARA UNIVERSITY, SANTA CLARA
UNIVERSITY OF SAN FRANCISCO, SAN FRANCISCO

COLORADO

REGIS COLLEGE, DENVER

CONNECTICUT

FAIRFIELD UNIVERSITY, FAIRFIELD

DISTRICT OF COLUMBIA

GEORGETOWN UNIVERSITY, WASHINGTON

ILLINOIS

LOYOLA UNIVERSITY, CHICAGO

LOUISIANA

LOYOLA UNIVERSITY, NEW ORLEANS

MARYLAND

LOYOLA UNIVERSITY, BALTIMORE

MASSACHUSETTS

BOSTON COLLEGE, BOSTON
HOLY CROSS COLLEGE, WORCESTER

MICHIGAN

UNIVERSITY OF DETROIT, DETROIT

MISSOURI

ROCKHURST COLLEGE, KANSAS CITY
ST. LOUIS UNIVERSITY, ST. LOUIS

NEBRASKA

THE CREIGHTON UNIVERSITY, OMAHA

NEW JERSEY

SAINT PETER'S COLLEGE, JERSEY CITY

NEW YORK

CANISIUS COLLEGE, BUFFALO
FORDHAM UNIVERSITY, NEW YORK
LEMOYNE COLLEGE, SYRACUSE

OHIO

JOHN CARROLL UNIVERSITY, CLEVELAND
THE XAVIER UNIVERSITY, CINCINNATI

PENNSYLVANIA

SAINT JOSEPH'S COLLEGE, PHILADELPHIA
UNIVERSITY OF SCRANTON, SCRANTON

WASHINGTON

GONZAGA UNIVERSITY, SPOKANE
SEATTLE UNIVERSITY, SEATTLE

WEST VIRGINIA

WHEELING COLLEGE, WHEELING

WISCONSIN

MARQUETTE UNIVERSITY, MILWAUKEE

LOYOLA UNIVERSITY BULLETIN

Vol. XLV

SEPTEMBER, 1963

No. 8

Published in the months of January, March, April,
May, June, August, September and biennially in
December, starting in 1952

Second Class mail privileges authorized at New
Orleans, La., under the Act of August 24, 1912



Loyola University

Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music
6363 St. Charles Avenue
New Orleans 18, Louisiana
RETURN REQUESTED

Second Class Mail Privileges Authorized at
New Orleans, Louisiana